FIG. 1.—St. James's, one of the earliest churches in Melbourne, which formerly served as the Cathedral.

THE ARCHITECTURE OF THE COLONY OF VICTORIA.

By LLOYD TAYLER [*F.*],

Hon. Secretary R.I.B.A. for the Colony of Victoria.

THE rapid growth of the colonies of Australia, and the increasing concern manifested in their development, should render of interest some account of the present state of architecture in the Colony of Victoria, and of the immense strides it has taken in the erection of large and important buildings during the last few years. About ten years ago building operations in and around Melbourne, the capital of Victoria, were conducted on such a large scale, and so many extensive and costly buildings were then erected, that the metropolis earned for itself the title of "Marvellous Melbourne." Since the great financial crisis of 1893 the erection of buildings in the city and suburbs has been almost entirely suspended, and a large number of architects and builders have migrated to "fresh woods and pastures new." The effects of the crisis now appear to be slowly but surely passing away; for during the last twelvemonth there has been a change for the better—not marked by a

large wave of sudden prosperity, but by movements which indicate beyond all doubt that a steady improvement has set in.

To render this sketch interesting to members it is desirable that they be made acquainted with the nature and quality of the building materials that are locally available, and that they should also be enabled, by comparing the buildings that were in existence in 1851 (the year in which the goldfields were discovered) with those recently erected, to form correct ideas, not only of the great progress made, but of the character and style of our most recent buildings.

Previous to the year 1851 the bricks of Melbourne were very inferior, for not only were they hand-made, but the clay used in their manufacture was procured from low-lying, swampy land which had been covered by the sea in the remote past, and was impregnated with salt. The consequence was that the walls constructed with these bricks were not solid and enduring; after exposure to the weather they showed signs of decay, and in humid weather the salt in them absorbed moisture from the air, and rendered the plastering on the walls damp and unsightly and the rooms unhealthy.

The want of good sound bricks prejudicially affected not only the quality of the work done, but the style and character of the architecture; for the absence of good, reliable, and easily-wrought building stone compelled the architect and builder to cover the brick walls externally with stucco or cement, and this gave encouragement (for it was a necessity) to a style of architecture which, I rejoice to say, has now fallen into disfavour; so that, with the improved bricks now available, buildings that are dependent for their decorative treatment upon the art of the plasterer are becoming rarer and are falling in public esteem. It was not until about the year 1872 that really good machine-made bricks began to be made in Victoria, and this at once gave an impetus to building operations, and led to changes in the treatment and designing of our buildings, which, I consider, have steadily improved as better materials became procurable. We have now machine-made bricks which, for colour, solidity, weight-bearing and weather-resisting qualities, are not surpassed in any part of the world. I regret, however, to have to admit that up to the present time bricks of the best finish—with perfect arrises and true faces, and fit for use for the execution of the best finished work—can only, except at excessive cost, be obtained by importation.

The emancipation of Victorian architecture from the thraldom of stucco and cement dates from the period at which good bricks became available; but the change for the better was slow and gradual, for time was needed to break down the cement and stucco practice, which had become general. Now, however, we have reached a stage at which the designs of our architects provide for the use of stone or brick, or of both, without plastering them over with mouldings and decorations in stucco; so that our progress, both in design and construction, has improved in a marked degree. Where the use of wrought stone would involve too great expense, the present practice is to use cement dressings; but these are for the most part kept plain and simple, and the meretricious effects produced by the plasterer, which a few years ago often were lavishly displayed, are now almost entirely avoided.

We have, widely distributed throughout the length and breadth of Victoria, a very valuable basalt, called "blue-stone," which is used for building purposes. It is exceedingly hard and durable, but is not easily wrought. It is highly prized for base courses, plinths, strings, steps, sills, &c., &c. But its colour is so sombre that the effect of its use in large surfaces is painfully heavy and unprepossessing. It is largely used for staircases and landings, and, being sawn into slabs, is applied throughout the city of Melbourne to the construction of the street pavements. This stone can be got from the various quarries in very large blocks, and is so abundant that, when none but inferior bricks could be

obtained, it was much used in the erection of the external walls of buildings, and invariably for the foundations. It was employed in every known kind of "rubble-work." It makes very excellent "ashlar"; but, except in very rare instances, the face of the work was pitched or quarry-faced, and very seldom wrought fair. At one time it was so esteemed that all buildings of which the foundations were not constructed of blue-stone were considered inferior. This stone is nearly as hard as the best granite, and the purposes to which it is applied are very numerous and varied, for, besides being used as previously mentioned, it is in constant demand for kerbs, for pitched street crossings, for channelling street gutters, and, when broken up, for macadamising roads and for concrete. It is so highly appreciated that it is occasionally exported to Sydney, N.S.W., to Adelaide, S.A., and to New Zealand.

Victoria does not abound in good freestone suitable for building purposes, for, with the exception of that found at Stawell, in the north-west district, distant 150 miles from Melbourne, the freestone which has been found and used has not proved generally satisfactory. Nearly all the freestone required for our principal buildings has been imported from Tasmania, New South Wales, or New Zealand; and the New Zealand freestone, although of good colour and very easily wrought, is not altogether reliable in weight-bearing and weather-resisting qualities.

In the year 1851 the present city of Melbourne was little better than a village. Most of the buildings were wooden structures. The streets were very imperfectly formed and drained; the footpaths generally were unpaved; and gas for lighting the thoroughfares was unknown, so that pedestrians after dark mostly found it necessary to carry lanterns to avoid pitfalls and accidents.

The establishment of Melbourne as a town dates from the year 1842, when it was incorporated; but until about the year 1858 no buildings were erected that could claim to possess style or architectural features worthy of the name.

It cannot be a matter of surprise to anyone who considers the requirements of colonial life in the early stages of settlement that no evidences were to be found of the existence of buildings showing beauty and expression in design; for it must be remembered that at such a time no purposes but those that were strictly utilitarian could be entertained. Indeed, for many years after advancement and prosperity had been attained the utilitarian requirements pre-eminently asserted themselves, to the exclusion of the ornamental and beautiful; so that even now the former must, and do, make themselves so generally evident that the latter can only be found as the exception.

To give an idea of the unpretentious character of some of the buildings in the early days, I append a sketch of the then General Post Office [fig. 4] and also one of the Supreme Court [fig. 2], which did duty for all civil, as well as criminal, trials up to the year 1874. With each of these will be found an illustration of the present buildings in use for the respective purposes. The new General Post Office was commenced in 1859, and by successive stages has reached the development shown in the photograph herewith [fig. 5]. Since 1874 very extensive new Law Courts have been erected, somewhat upon the general plan of the Dublin courts. All the various civil courts, including the County and Insolvency Courts, as well as the Criminal Court, have been grouped into one imposing edifice; and I furnish herewith an illustration of the building [fig. 3]. I regret, however, that, owing to its position and general scheme, no single illustration can possibly give any true appreciation of its magnitude and importance. The contrast between these two old and new buildings shows, in a very marked degree, the changed conditions of commercial and official life since the early days of the Colony.

The earliest church of any importance in Melbourne was that of St. James. It was

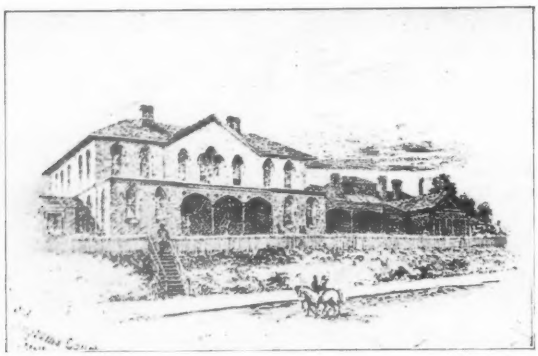

FIG. 2.—THE SUPREME COURT, MELBOURNE, IN 1851.

FIG. 3.—THE PRESENT LAW COURTS, MELBOURNE.

FIG. 4.—THE GENERAL POST OFFICE, MELBOURNE, IN 1851.

designed by Mr. Robert Russell, the architect and surveyor who made the first survey, and subdivision into allotments, of the town. The original design shows a tower and spire

FIG. 5.—THE NEW GENERAL POST OFFICE, MELBOURNE.

of the conventional kind; but the completion of the building being entrusted to other professional hands, it was modified so as to present the appearance shown in the illustration [fig. 1]. A spacious site in Collins Street, the principal street of Melbourne, was selected for the church, and it was erected thereon, at a considerable distance back from the street

alignment. For many years this church did duty as the cathedral, but as time wore on it became less important, and, as land increased in value, the frontage to Collins Street was used for the erection of business premises; and the church, being thus shut out from view, now occupies an obscure position in their rear, and its approach is now from Little Collins Street.

The Government of Victoria have largely contributed to the improvement of our architecture since the year 1851; for between that date and the present time they have caused to be designed and erected a large number of important buildings, such as the General Post Office and the Law Courts, both previously mentioned; the Government House; the Parliament House [fig. 6]; the Custom House; the Chief Secretary's Offices; the Public

FIG. 6.—THE PARLIAMENT HOUSE, MELBOURNE.

Offices; the Mint; the Registrar-General's Offices, &c., &c. They have all been constructed with a basement or substructure of blue-stone, or basalt, and most of them with a superstructure of freestone, though a few have the upper portion built with brick stuccoed.

After my short account of St. James's Church, I ought to have stated that, about ten years ago, the first portion of the cathedral proper—*i.e.* St. Paul's Cathedral—was erected. The design was furnished by Mr. Butterfield, but the works were executed under the direction and superintendence of a Melbourne firm of architects. While speaking of this cathedral, I must not forget to call attention to that of the Roman Catholic persuasion. It is known as St. Patrick's [fig. 7], and occupies a site which I consider to be the finest for such a purpose in the whole city. It is much more extensive than the Church of England Cathedral, and is built of blue-stone with freestone dressings. The only regret is that the walls on the inside are plastered, instead of being of wrought stone, as in St. Paul's. Previous to the erection of St. Patrick's, the best example of Roman Catholic buildings in Melbourne was St. Francis's Church.

The Presbyterians, as well as the Congregationalists and Wesleyans, have erected some

very excellent church buildings; but I have not space in this short sketch to furnish illustrations of them.

The various banking institutions of Victoria have done much for the advancement of our architecture, by building large and costly bank premises, not only in Melbourne, but in many of the inland towns. For nearly all the banks in Melbourne the directors have called for competitive designs. Among the illustrations will be found a sketch [fig. 8] of the unim-

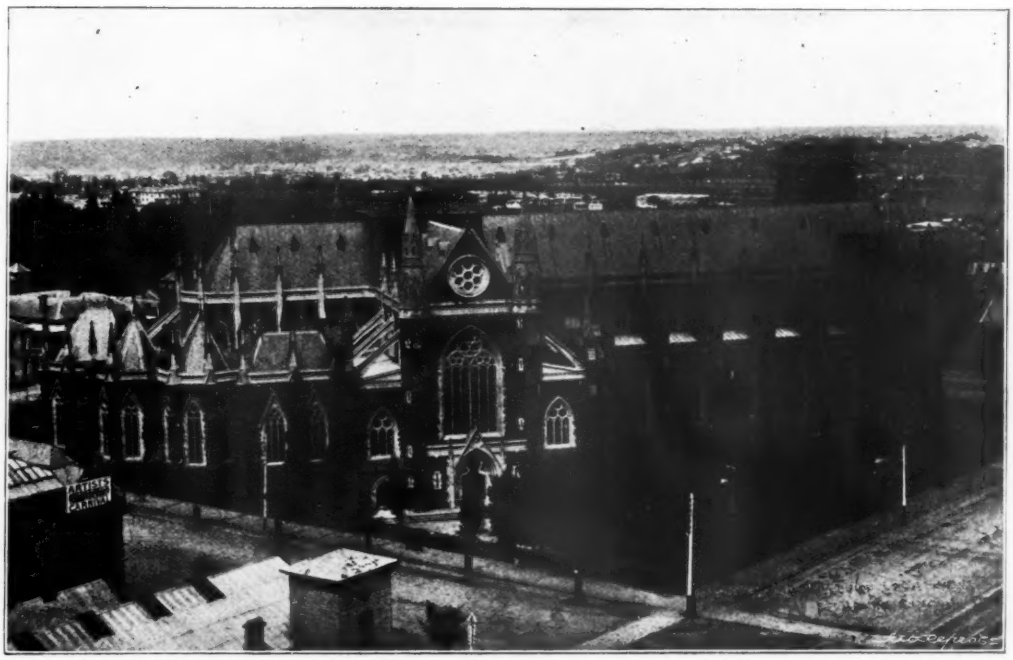

FIG. 7.—ST. PATRICK'S, THE ROMAN CATHOLIC CATHEDRAL AT MELBOURNE.

portant building in which the Bank of Australasia conducted its business in the early days, and also a photograph of the Bank's present building in Collins Street [fig. 9]. To give an idea of the enormous increase in value of land in the city of Melbourne since the date of the original sale thereof by the Government, I may mention that the present site of the Bank of Australasia is at the north-west corner formed by the intersection of Collins Street and Queen Street, and the original allotment was sold in 1837 for the sum of £40. When it was resold in 1877 it realised £40,000. The façades of the Bank of Australasia are entirely of Oamaru freestone from New Zealand, resting on a massive base-course of blue-stone. Oamaru stone is nearly white in colour, and when first quarried it can be cut almost as easily as wood. It hardens very much on exposure; but I think it cannot be relied upon for durability with the confidence that can be given to Sydney or Tasmanian freestone.

The English, Scottish, and Australian Bank is situated opposite the Bank of Australasia, at the north-east corner of the streets last mentioned. It is the only bank in the city in which the Gothic style has been adopted. The façades are entirely of freestone, imported from New

South Wales, and the whole rests upon a base of blue-stone. When the design for this Bank was prepared, the Melbourne manager was Sir George Verdon—a very great patron of

FIG. 8.—THE ORIGINAL BUILDING OF THE BANK OF AUSTRALASIA.

the fine arts, and especially well read in architecture. His predilections were always in favour of the Gothic style; so that in all the country and suburban branches of this Bank in Victoria

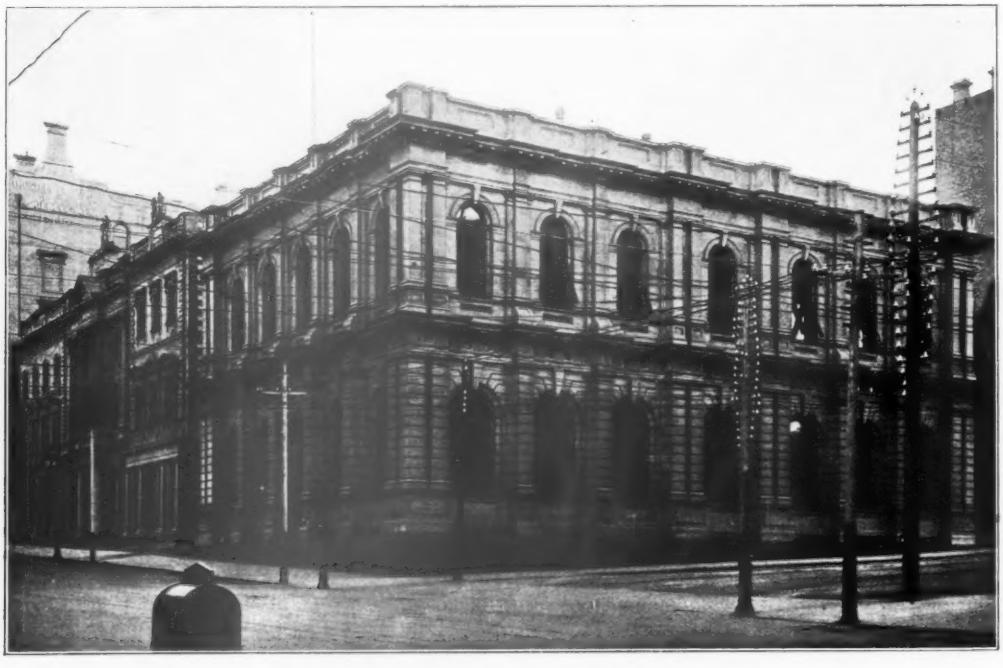

FIG. 9.—THE PRESENT BUILDING OF THE BANK OF AUSTRALASIA.

this style has been adopted. Sir George Verdon was at one time President of the Royal Victorian Institute of Architects. The original allotment upon which this Bank stands was

first purchased for £61, but the present owners paid no less than £60,000 for the site in the year 1888. The Bank of Victoria was erected in 1866. It can hardly claim originality of design, being a rather close copy of a well-known building on the Grand Canal, Venice. The façade is of Tasmanian freestone with a blue-stone base.

The National Bank of Australasia was erected in 1868. The design is Palladian, and it has been carried out in freestone, with a bold stylobate of blue-stone. The banking chamber is surmounted by a dome, springing from eight detached Corinthian columns.

FIG. 10.—THE TOWN HALL, MELBOURNE.

At the date of its erection, iron-workers in Melbourne were so few in number, and so inexperienced, that the whole of the framing and iron construction of the dome were made in London, from the designs furnished by the Melbourne architect, and shipped out here. Since then many practical engineers have established factories in Victoria, so that all kinds of wrought iron and steel works, even to the construction of locomotive engines for our railways, are now made in the Colony.

The Union Bank was designed by a London architect. The lower story is executed in grey Victorian granite, and above that in freestone.

The Commercial Bank was erected in 1892, and has the façade constructed in granite from the ground line to the top of the mezzanine, and above that in New South Wales freestone, relieved with columns and panels of polished granite from Aberdeen.

Since the year 1851 nearly all the then existing buildings in Melbourne have been replaced by others, and many of the latter are now being steadily demolished, in order to provide structures of a superior kind; so that within a period covered by less than fifty years the greater part of Melbourne city will have been twice rebuilt.

About the year 1890, when the value of land in and near Melbourne had risen to a fictitious value, a mania for the erection of lofty structures, of seven stories and upwards, set in; so that here and there we have samples of "sky-scrapers" which stand out only too obtrusively, and seriously dwarf the buildings adjoining them; instead of adding to the beauty of our city, they really disfigure it.

The Equitable Life Assurance Society of the United States of America has erected a very large and imposing building at the north-west corner of Collins and Elizabeth Streets. It is constructed on the American principle—the external walls simply forming a casing or

FIG. 11.—WAREHOUSES AND OFFICES OF THE NEW ZEALAND LOAN AND MERCANTILE AGENCY COMPANY, MELBOURNE.

skin to the whole structure, which is of steel framing, and standards which carry the weight of all the floors and roofing. The façades are built entirely of grey Victorian granite, except the lowest course of the plinth, for which polished red granite has been used. It is the only example in Victoria of this kind of construction. The internal fittings are very elaborate. The main staircase and landings are of marble, and the walls around them are faced with polished marble in panels.

I may here say, with some feeling of satisfaction, that experience seems already to have taught the owners of land in the city that buildings of about five stories in height may give an adequate rental return, but that, at present, additional stories will not pay interest on the increased expenditure they involve.

The original Melbourne Town Hall was erected in 1850. The façades were of a very poor Victorian granite, which abounded in mica, so that many parts of the building gave evidence of rapid decay. It was removed in 1868, and replaced by the present building [fig. 10].

A sketch of our present architecture would be incomplete without some reference to the business premises of our Wool and Grain Corporations. The most important are Dalgety & Co.'s Offices, and those of the New Zealand Loan and Mercantile Agency Company [fig. 11]. Both of these buildings have the lower portions constructed of blue-

FIG. 12.—A TYPE OF DOMESTIC ARCHITECTURE IN VICTORIA.

stone, with the upper parts, the one of brick with freestone dressings, the other wholly of imported freestone; and both I consider characteristic in style, and of importance commensurate with the large interests involved in these corporate bodies.

Improvement in our domestic architecture has lately made rapid strides. The increasing use of roofing tiles in lieu of slates, and of stone and brick not covered with cement or stucco, as well as a studied endeavour to make the appearance of our dwellings more picturesque, have largely contributed to the advancement of this branch of architecture. This Colony, like most new countries, has a tendency to run to extremes, and I fear there is some danger of the picturesque being pushed so far as almost to become the grotesque. The straining after effect in unduly broken roofing, and in the introduction of features which are striking only because they are quaint and uncommon, and which have no

sufficient *raison d'être*, will, if this latest fashion be unduly encouraged, mar what would otherwise be an undoubted improvement in this branch of architecture. I would observe also in this connection—and herein lies not a little danger—that there appears to be a growing feeling or conviction amongst those who indulge in the erection of private dwellings, that novelty, however produced, indicates progress and true artistic expression; and that almost anything that is clearly a departure from hitherto recognised treatment, either constructively or in design, is necessarily clever and to be encouraged. The accompanying illustration [fig. 12] will give some idea of the prevailing domestic style.

In closing this brief sketch, I would remark that the go-ahead or progressive character of the British race is a marked feature of Victoria; especially among those engaged in constructive and manufacturing pursuits. Immediately upon the introduction from any part of the world of anything new, either in material or in constructive methods or appliances, the ingenuity of our colonists is directed to its production by similar or kindred methods. As a consequence, we are now able to produce locally as good tiles for pavements as those of Minton, and also as good roofing tiles as those from Broseley. Similarly we now manufacture excellent fibrous plasterwork, as well as stamped or embossed zinc for ceilings and other decorative purposes. We have also excellent artificers in ornamental wrought-iron and metal work, and are very little behind the best manufacturers in Europe in the production of nearly all that is required for the erection, completion, and decoration of every class of building. We do not, however, as yet manufacture paper-hangings. One important thing we lack, but are tending gradually and perceptibly to encourage and develop—viz., the artistic power to produce thoroughly original designs in all departments of the building trade; and we live in the confident hope and expectation of being, before another generation passes away, self-producing in all the branches of trade necessary for the efficient execution of any designs that may emanate from members of our profession.

P.S.—It may be interesting to add, as evidence of the rapid growth of the city of Melbourne, that during the last sixty years its population has increased from 5,000 to over 450,000; and also to state that the advantage to the citizens of developing the quarries and extending the use of the Stawell freestone I have above referred to, is so widely entertained, that within the last twenty-four hours an influential deputation waited on the Chief Secretary and urged that this stone should be used in building the additions to the Public Library, instead of the Tasmanian stone originally proposed.

Melbourne: 14 June 1899.

9, CONDUIT STREET, LONDON, W., 26*th August* 1899.

CHRONICLE.

The Paris Exhibition Buildings.

The first Paper of the Session, to be read on the 20th November, will be on the Buildings of the Paris Exhibition 1900, by M. Ch. Lucas. There are few Hon. Corr. Members whose relations with the Institute have been so close and cordial as those maintained by M. Lucas, and he is certain to receive a hearty welcome.

The late William Simpson [*H.A.*], R.I.

By the death of Mr. William Simpson [*H.A.*] the Institute loses one of its most distinguished members. Mr. Simpson joined the Institute as an Honorary Associate in 1880, but his name had been long previously known to members by the many valuable Papers he had contributed to their Proceedings on the subject of Indian Architecture and Archæology, the first dating as far back as 1861. One of his most interesting Papers was the one on "Mud Architecture," read in the Session 1886-87. Whatever he wrote on these subjects was with the profound knowledge of an expert antiquary and the æsthetic appreciation of an artist. The late James Fergusson has placed on record his testimony as to the value of Mr. Simpson's work in this direction: "He has a most wonderfully correct eye for details and a marvellously facile pen in delineating them, and his restorations are done with a judgment and knowledge of which we have hitherto had no experience."

William Simpson was born in Glasgow in 1823. Originally he studied architecture for a profession, but afterwards took up lithography, as a practitioner of which he came to London in 1851. It is as an archæologist, however, that Mr. Simpson is specially known to the Institute, and it seems to have been his desire to be chiefly known as one to the world at large; but the great work of his life that has made his name familiar to the general public has been his war-correspondence to the *Illustrated London News*. Few men have had a more adventurous career. At the age of thirty he was sent out by the firm of Colnaghi to the Crimea to make sketches of the campaign. He went through all its miseries before Sevastopol, and was present at its fall. In 1866 he joined the staff of the *Illustrated London News*. He was with Lord Napier at the capture of Magdala, and with the French all through the Franco-Prussian War, suffering the privations of the besieged in Paris during the Commune. To what part of the world he did not go to carry out his profession as artist-journalist it were difficult to say. With the East he was as familiar as with the West. In 1872 he was in Pekin sketching the Emperor's wedding festivities. Then he accompanied the Prince of Wales through India. In 1878 we find him marching with Sir Samuel Browne through the Khyber Pass, and in 1884 he was with the Central Asian Expedition under Sir Peter Lumsden.

Besides the many Papers printed in the Institute TRANSACTIONS he has published a volume *Meeting the Sun*, a stirring account of his travels, and *The Buddhist Praying-Wheel*, in which his theories on Oriental symbolism are developed. To conclude with a matter of small relative importance, his loss to the JOURNAL as a generous, ever-ready contributor on Oriental subjects can never be repaired.

The following is a list of Papers read by Mr. Simpson before the Institute and printed in the TRANSACTIONS:—

"On the Architecture of India," TRANSACTIONS 1861-63, p. 165.
"Abyssinian Church Architecture," TRANSACTIONS 1868-69, p. 234.
"The Architecture of China," TRANSACTIONS 1873-74, p. 33.
"Buddhist Architecture in the Jellalabad Valley," TRANSACTIONS 1879-80, p. 37.
"Architecture in the Himalayas," TRANSACTIONS 1882-83, p. 65.
"Mud Architecture in Persia and other Countries," TRANSACTIONS 1886-87, p. 57.
"Origin and Mutation in Indian and Eastern Architecture," TRANSACTIONS 1890-91, p. 225.
"The Classical Influence in the Architecture of the Indus Region and Afghanistan," JOURNAL, 3rd series, Vol. I. (1893) p. 93.

Cav. Boni's Researches at the Roman Forum.

Mr. JOHN HEBB [*F.*] writes—

Cav. Giacomo Boni [*Hon. Corr. M.*], the superintendent of the work of exploration of the Forum of Rome under the Minister of Public Education, has recently discovered near the *niger lapis*, or so-called tomb of Romulus, and the arch of Septimius Severus, portion of a cippus, or monumental pyramid, with an inscription which Cav. Boni considers to be the most ancient inscribed monument in the city of Rome, and that it dates from the sixth century B.C.

The cippus, which is of tufa, in the form of a frustrum of a pyramid, is quadrangular on plan with the external angles splayed off. It is broken,

and is from 1′ 6″ (0·470 m.) to 1′ 8″ (0·518 m.) wide, and from 1′ 5″ (0·455 m.) to 2′ 0″ (0·610 m.) high, exclusive of the smooth portion let into the ground, where it is from 1′ 5″ (0·450 m.) to 1′ 7″ (0·488 m.) wide.

On the four sides and on one of the splayed angles of the cippus is an inscription, in large letters of archaic Greek form, resembling the most ancient Etruscan inscriptions of maritime Etruria, which has been transliterated by Professor Gamurrini and interpreted by Professor Luigi Ceci as follows:—

Qui fordas consecret, consecrato sacellum versus (*vel* ad sacellum).

Sordas (*sc.* qui sordas consecret, consecrato) seorsum a sacello.

Idiariis (= Idibus) regi liba adferat ad rem divinam (= ad sacrificium).

Quos rex per augurem calatorem induhapeat (consecratum admittat) adagio (= carmine) (*vel* in sacro loco), (*is*) precibus auspicia capiat, dona votiva voveat.

Itemque rei (*sc.* rei divinae) curet nonariis (= Nonis) ibi.

Qui auspicio nequam sit dolo malo, Iovi esto.

Qui voto (*sc.* qui voto nequam sit dolo malo), sacer Iovi esto.

The cippus and two pedestals in the neighbourhood were wilfully destroyed, their destruction having been expiated by a sacrifice of which there are evidences in the soil upon which they stand. This soil, to a depth of about fifteen inches, consists of cinders, charcoal, and *humus*, lying upon the gravelly sediment from Ponte Molle.

The *New York Nation*, commenting upon the results so far of Cav. Boni's labours at the Roman Forum, says:

Literally, from one end to the other of the space dug over by previous excavators, things not only new but of permanent value to scholars have been brought to light. Inscriptions, vases, fragments of sculpture and architecture have all given a quota to the total result. In front of the temple of Antoninus and Faustina the earth has been cleared away to a depth of four feet, and the brick core of four more steps of the temple is now visible. This core is of two parts, each originally supporting two marble steps. Directly opposite and on the other side of the Via Sacra, the clearing process has revealed to us three steps, nine inches in height but of unequal width, that descended from the Regia to the road. Signor Boni has long desired to determine the upper reach of the Sacred Way, and, assisted by the discovery of these steps and by that of a sewer below the road where it runs between the Temple and Regia, his efforts have terminated in success. The sewer is a large arched passage stretching its long-drawn curves, of well-built *opus reticulatum*, from the north-east westwards. Along the pebbly bed flows a small brook. It is evidently one of the original watercourses of the Forum walled in and turned to serve the uses of man. The view along the mossy walls, flecked here and there with sunlight shot through the openings in the road above, with the little brook flowing just where it flowed two thousand years ago, is really very pretty. It was natural to suppose that this sewer followed the original lines of the road, and on this hypothesis Signor Boni set to work digging on the south side of the Basilica of Constantine, and there, some six feet below the surface, found a fine pavement of carefully jointed polygonal blocks similar to the bit by the temple of Saturn. This is unquestionably the ancient pavement of the Sacred Way. It will not be hard to continue this line of exploration and ascertain the course of the Way toward the east.

In this region another monument that has assumed a very different aspect from of old is the Arch of Fabius. The well-known pieces, discovered several years ago, lay heaped carelessly together. They have been joined with others lately found, and now, with only one or two *voussoirs* missing, the arch lies in orderly and intelligible fashion on the ground. Neither the side piers nor the basement have been found, so that re-erection is out of the question, but the spread of the arch can be measured with an accuracy sufficient for all practical purposes. It turns out to be larger than was imagined by those who up to this time have written on the subject. Though the exact spot where the arch stood has not been determined, its position was probably close to the roughly built brick chamber nearly opposite the Temple of Romulus. One reason for thinking this to be the spot is that most of the remaining portions of the arch were found here. Another reason is, that the eastern wall of the brick chamber just mentioned is constructed in part of the remains of the wall of an earlier structure, in which are still visible two narrow openings, like loopholes, which suggest that this was originally a guard-house. It is possible that these seeming loopholes are only windows, but it seems unlikely that in this part of the Forum there could have been any building other than one of distinctly public use.

The Sanitary Inspectors' Examination Board.

The first Examination for Certificates of qualification for appointment of Sanitary Inspectors, under Section 108 (2) (a) of the Public Health (London) Act 1891, will be held in London on Tuesday, 5th December 1899, and the four following days. Particulars will be forwarded on application to the Hon. Secretary, Mr. William R. E. Coles, 1 Adelaide Buildings, London Bridge, E.C.

Royal Isle of Wight Infirmary.

The *Court Circular* of the 31st ult. states that Her Majesty the Queen drove to Ryde and opened the new children's wing of the above on 28th July. After the reception and a short service, the architects handed an electric case to Princess Henry of Battenberg, which was passed to the Queen, when Her Majesty opened the doors of the new building by completing the electric circuit, and declared the wing open. Among others, the architects, Messrs. Keith D. Young [*F.*] and Henry Hall [*F.*], and Mr. E. Onslow Ford, R.A., who had executed a bust of Her Majesty previously unveiled at the hospital by the Princess, were presented to the Queen by the Princess.

REVIEWS.

ART IN FRANCE.

A History of French Art, 1100–1899. *By Rose G. Kingsley, Officier de l'Instruction publique.* 8*o. Lond.* 1899. *Price* 12*s.* 6*d. net.* [*Messrs. Longmans, Green & Co., 39 Paternoster Row.*]

To compress a deliberate history of French art from the year 1100 to the present day into a

volume of 500 pages is a manifest impossibility, and Miss Kingsley's book is not so much what she styles it as a dictionary, biographical and critical, of the leading artists of France, with a sufficiency of introductory and explanatory matter. But, if we demur to the sounding title, the work is still really valuable, both as a book of reference and because it gives in very readable language a continuous and intelligible sketch of the influences and conditions which have moulded French art, the qualities on which it has thrived, the personalities and characteristics of those leaders who, like David, left their individual impress on the whole art of their day.

Such a book was badly wanted. At the same time, Miss Kingsley accuses us of a degree of insularity to which we decline to plead guilty when she says that no people in Europe knows so little of French art as we do. The literature which is daily growing round the beginnings of Gothic architecture in France is indeed in the hands of French and Germans; but the primrose paths of loving appreciation have long been trodden by English feet. At least we may claim an intelligent familiarity with French architecture—more than that possessed by the average Roumanian probably—and, in a less degree, with the schools of sculpture. But the truth is that Miss Kingsley, when she made her indictment, was full of the ignorance of Chardin, of Rousseau Diaz, and Harpignies, of Barye and Rude, of Carpeaux and Frémiet, which till quite lately was true of an immense majority of our fellow-countrymen, and was not thinking of architecture at all. Her own interests are apparently elsewhere. The earlier stages in architectural development are passed over in a somewhat summary and unsympathetic fashion, her authorities being Viollet-le-Duc and Gouse, and it is not till she reaches Pierre Lescot and Bullant that she warms to her theme.

The story of French art is a stimulating one. It shows us native genius rising superior to every adverse circumstance, springing with new vigour from the ashes of foreign influence, or bursting triumphantly through the barriers with which academic taste or royal prejudice had fenced it round.

The State in France, whether the initiative lay with king, emperor, national assembly or republican chamber, has always kept for itself the authority of high pontiff in matters of art, with results which one cannot in candour call wholly bad.

When the era "of the love of things of the intellect and the imagination for their own sake," which we call the Renaissance, dawned, the kingship had also at last grown to be an actuality, and king and court were paramount in the domain of fine arts no less than in that of politics. Under their auspices "the great Leonardo da Vinci," says Miss Kingsley, "was getting his 700 crowns at Tours, Primaticcio and Rosso were painting at Fontainebleau, Benvenuto Cellini was designing the great fountain which makes the king exclaim in a strong voice, 'Verily I have found a man here after my own heart.'"

Yet, with every incentive to copyism, it would be wrong to say that French art was ever untrue to itself or absorbed anything that was alien to its own genius. Strength of instinct or of conviction in the native artist made the invader powerless for ill, and in some instances so worked upon him that he was found sitting at the feet of those he came to teach.

Passing on to the time of Louis XIV., we find the "spirit of art in this remarkable epoch expressed in two phenomena—the founding of the Academy of Painting and Sculpture and the Palace of Versailles." The founding of the Academy was primarily the work of the painters themselves, a practical counterblast to the Corporation of Master Painters and Sculptors, which was throttling the free exercise of art, or bid fair to do so. But the painters were innocently putting an edged tool into the hands of the king. The Maitrise had chastised them with whips; Louis was to chastise them with scorpions. From this time forward art was under the direct control of Government, and the phantom of liberty had vanished before a tyranny which was to last till it was swallowed up in the great whirlpool of the Revolution. What the Revolution did for art and education, how vast and enlightened the projects which it could never fully realise, is an old story; but a despot arose in the most convinced of revolutionaries among the ranks of painters, Louis David, who, by force of character and fervour of belief, forced his reading of art on the whole group of his contemporaries, and treated as renegade and traitor any one who wandered from the strict path of Græco-Roman tradition. In our own time and in the time of our fathers, the same blind intolerance has been at work. Corot, Rousseau, Daubigny, Troyon, had to battle against the whole weight of the "Institut" and the "École des Beaux Arts." For thirty years Corot never sold a picture; Rousseau's whole life was embittered by injustice; later, Manet was absolutely excluded from the Salon for years, and the official world was beside itself when the Emperor and Empress visited a collection of his works.

The same old tale of savage repression by the bumbledom of the artistic world has repeated itself again and again, always to be thwarted by the irrepressible vigour of unofficial inspiration. Miss Kingsley is no mere cold-blooded recorder of events; her sympathies go out to the pioneers, the prophets, the martyrs of each generation. If the book runs to a second edition, as it must, she will doubtless be found ranged frankly on the side of Rodin, the man of "Balzac in his night-shirt;" so far she keeps an open mind on the subject.

But if the influence of the constituted authorities in the spheres of painting and sculpture is, on the whole, unacceptable to her, the State administration of architecture finds more favour in her eyes. She quotes with sympathy and approbation a description of the educational functions of the State by the late Secretary of the Institute, W. H. White, a man well qualified to speak on the point, which expounds with such admirable clearness the virtues of State control, and the advantages to be derived from it, as almost to bring conviction to the unbeliever.

Here we must leave Miss Kingsley with cordial aspirations for the speedy issue of a new edition, and, when the time comes, may one hope that some of the many printer's errors may be corrected? "Ruben's continuator," "Corregio," "Rembrant," "Palingenisis," "Bernadin de St. Pierre," "Georges Sand," "pleine air," "le plage," "personel," "Ribiera:" these are only a small selection, and some of the translations from the French are too literal to be agreeable. "Which reposes us" and "It impassioned a century" are Gallicisms far from adequately disguised.

A. E. STREET.

THE CONDUCT OF BUILDING WORK.

The Conduct of Building Work and the Duties of a Clerk of Works. By John Leaning, F.S.I. 4to. London. 1898. Price 2s. net. [B. T. Batsford, 94 High Holborn, E.C.]

This is a considerably amplified version of Mr. Leaning's *Duties of a Clerk of Works*, and its general plan differs but slightly from that of the original book. The hints it gives are classified, as before, under the various trades in the order of a specification, and sub-headings have been inserted in distinctive type to facilitate reference. The work in its present form has gone rather beyond the scope of the previous edition. It now contains more than hints to clerks of works, but it hardly goes far enough to be of much greater use to architects than it was before. In fact, the notes referring to the duties of the architect are a somewhat doubtful improvement to the book. They would be better either omitted or more fully worked out. It is unfortunate that several manufacturing firms have been mentioned by name. An appendix gives examination papers and other information relative to the post of clerk of works in H.M. Office of Works, and a very good index concludes the volume.

MATT. GARBUTT.

LEGAL.

Architect's Charges: Abandoned Scheme.

WILLS *v.* CHAIRMAN AND GOVERNORS OF THE SWANSEA TECHNICAL AND INTERMEDIATE SCHOOL.

At the Glamorganshire Assizes, at Swansea, on the 7th August, Mr. Justice Kennedy and a special jury had before them an action in which Mr. H. W. Wills, architect, claimed from the defendants certain fees for professional services in connection with proposed new buildings for the Swansea Technical and Intermediate School. According to the evidence, as reported in the *South Wales Daily Post* of the 8th August, the plaintiff was employed to prepare plans, &c., for the proposed new schools, his remuneration to be at the rate of 4 per cent. on the sum expended, and 1 per cent. for taking out quantities. The plans, as prepared in accordance with the instructions, were approved and adopted by the defendants. The estimated cost of the buildings amounted to £15,500, and the lowest tender was £15,546. The Charity Commissioners, to whom the scheme was submitted, refused their consent to it, on the ground that there must be two buildings, one for technical and one for intermediate education. Mr. Wills was then requested to make new plans and invite fresh tenders for two new buildings. This was done, and tenders were obtained—£4,739 for the intermediate building, and £8,162 for the technical, making a total of £12,900. The new schemes were submitted to, and passed by, the Charity Commissioners and the Local Government Board. The defendants then became aware that certain clauses in their leases made it impossible for them to carry out the proposed buildings, and the schemes had consequently to be abandoned. There was a question as to the amount of the remuneration originally agreed upon, the plaintiff claiming £692 4*s.* 4*d.* in the event of his fees being found to have been fixed at 5 per cent. commission and $1\frac{1}{2}$ on the bills of quantities; or £551 12*s.* 1*d.* should it appear that the agreement was 4 per cent. and 1 per cent. respectively. The sum of £250 had been paid by the defendants before the action was brought, and the balance now sued for was £442 2*s.* 4*d.*, or £301 12*s.* 1*d.*, according to the finding as to the exact agreement between the parties. The Judge intimated during the hearing that on the evidence the claim must be limited to the lesser sum.

Mr. Edwin Seward, giving evidence as to the charges usual in the profession, stated that the charges for several of the items were rather below than above the regular charges. He had examined the drawings, &c., prepared by the plaintiff, and found that the work had been very ably done. Regarding the question of quantities, another architect witness stated that the labour involved was practically equal to taking out quantities twice over.

For the defence it was contended that the claim was excessive. In the first place Mr. Wills had been told that the cost must be limited to £8,000; his plans, however, would have involved an expenditure of over £15,000.* The claim for the second new scheme was unreasonable; it was really one scheme, which had to be modified. Under the circumstances, as the building scheme had had to be abandoned, the £250 already paid was ample remuneration.

His Lordship said he could not see what possible reason there was for defendants declining to pay, at any rate for the first set of plans. How could they blame the architect for producing an expensive scheme when they themselves approved of it and sent it to the Charity Commissioners? With regard to the second set, possibly they might consider that the alterations were not so great as to justify the whole claim. It was for the jury to consider whether they would award less than was claimed or anything at all for those plans.

The jury, without leaving the box, found for the plaintiff in the amount claimed, viz., £551 12*s.* 1*d.*, less the £250 already paid on account. Judgment was accordingly entered for that sum, with costs.

* Concerning this point, Mr. Wills writes: "Some very cardinal points are omitted from the published reports of the case, such as my explanation how the original estimate, £10,500, was increased to the actual tender, £15,546. I explained that when levels were taken and trial holes sunk, the cubic contents of the building were increased so materially that I had to report to the Governing Body that the cost would be at least £13,500."